



WHY



By
John Barnes Wells

High Voice

4

Low Voice

The John Church Company
Cincinnati New York London

"All the world loves a lover,"
So the old proverb goes;
But the proverb is often wrong, say I,
And I am the one who knows,
For I am in love with Betty,
And she's "all the world," you see:
So if "all the world loves a lover,"
Then why doesn't Betty love me.



To Mr. Oakley Wood



Why?

JOHN BARNES WELLS

Allegro

f "All the world loves a

mf *L.H.*

rit. *

rit. *a tempo* *mf*

lov - er," So the old prov-erb goes; But the prov - erb is oft - en

L.H. L.H.

rit. *a tempo*

p *rit.*

wrong, say I, And I am the one who knows, — For

L.H. L.H.

p *rit.* *mf*

rit. *

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a tempo

I am in love with *Bet - ty ——— And she's "all the world" you see: So if

leggiere

mf rit *accel* *ff*

"all the world loves a lov - er" Then why? why? why does-n't

mf rit *accel* *f* *ff*

Bet-ty love me?

Vivace *L.H.* *L.H.*

*2d. * 2d. **

* Any name of two syllables may be used.

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The book-work is exceptionally commendable. The paper is firm, smooth and white; the music engraving is beautiful, and the plate impressions are clear and sharp. The binding is strong and in a most artistic cover.

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The following are excerpts from Mr. Krehbiel's preface to the series:

"Artistic individuality has come to the fore; it is the period of the Recital; in the vocal field it is the period of the Song Recital. * * * Poetic expression, nourished by the spirit which has possessed the lyric drama, must have a wide territory over which to range; and teachers, by the same token, must have different material from the old which looked somewhat one-sidedly to the technical side of the Art. The change moreover opened vistas never thought of before, and prepared a welcome for national idioms.

"The beauty of folk-songs came to be apprehended, and the fascination felt with which the characteristic elements of the songs spontaneously created by the people have infused the various schools of artistic song-writing.

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